

MASQUERADE

Issue One

Summer 1993



WELCOME.....

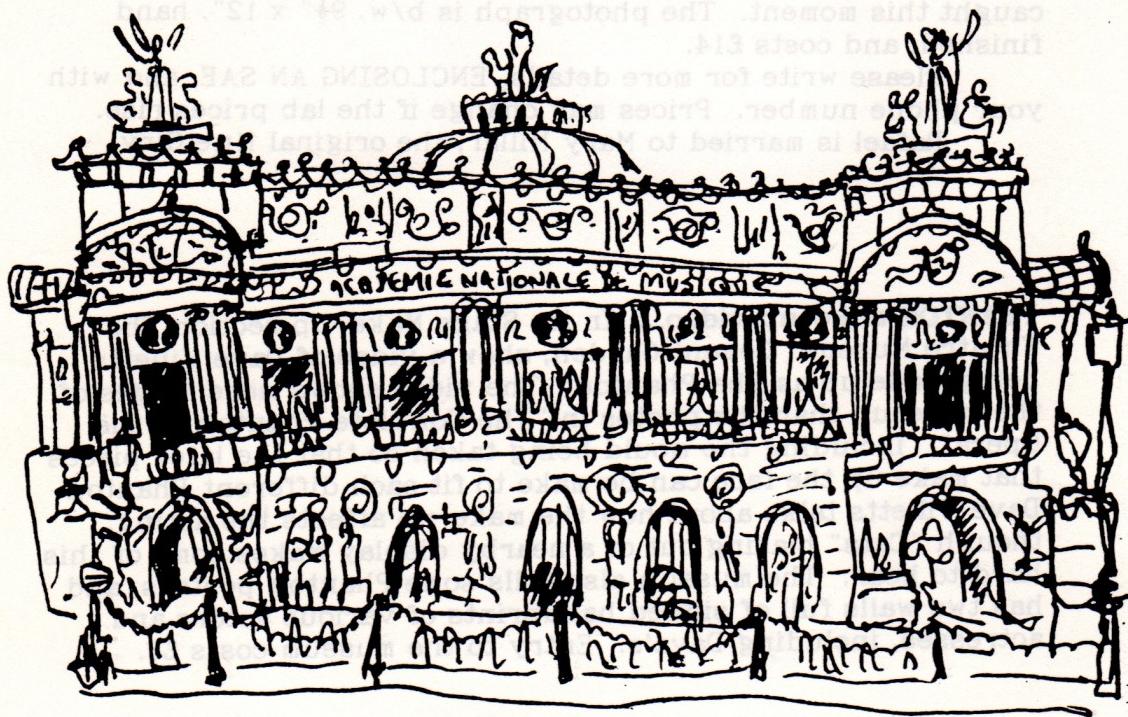
Welcome to the first issue of "Masquerade"!

Firstly, I must thank Jill Wark for her vast amounts of help and support in getting the Phantom Appreciation Society started, and for contributing an article for the first magazine. I also want to thank Christine Willetts for her many ideas (including the title) and thoughts, and Grace Owen and Rowan St Clair for doing some artwork for me. Thanks also to Jill Cantelo, of "Dave's Team", for her advice.

I hope that once the Society gains more members I will be able to afford to make "Masquerade" longer and more attractively bound. I would also like to print pieces by members, so please write anything you want - articles, reviews, opinions, questions, responses to other people's pieces, whatever. Artwork would be very gratefully received (b/w photocopies, if possible), though remember that the mask logo is copyright of the Really Useful Group and therefore can't be printed without their permission.

Finally, a request - does anyone have a video of the animated film of Phantom? It was shown on ITV at Christmas 1988, and released on Stylus Video, who have since gone out of business. I am desparate to find a copy to buy or to borrow - I will, of course, pay for the postage if anyone has a copy that they could lend me. Thank you!

CHRISTINE DAAÉ,
Founder.



THE MANCHESTER PHANTOM

The Manchester Phantom will star Dave Willetts as the Phantom and will open at the Manchester Opera House on 19th October 1993. Previews start on 2nd October. Tickets are on sale for the first booking period, up to April 2nd 1994. Call the Box Office on - 061 236 9922 / 061 236 8012. Mike Sterling will play Raoul, but the rest of the cast has not yet been announced.

LONDON CAST: Peter Karrie leaves the cast on 10th October 1993. His replacement has not yet been announced. Jill Washington plays Christine until December.



PHANTOM PHOTOGRAPHS: Photographs of the original cast and of Dave Willetts are available from **Rafael**, 5 Dalrymple Road, LONDON SE4 2BQ. The photos are available in colour and black & white, size 8" x 12", and cost £9 plus £1 p&p. Also available is the Lair Scene photograph, of the Phantom (Dave Willetts) catching Christine in his arms. Rafael is the only photographer to have caught this moment. The photograph is b/w, 9½" x 12", hand finished, and costs £14.

Please write for more details, ENCLOSING AN SAE, and with your phone number. Prices may change if the lab prices rise.

Rafael is married to Mary Millar, the original Mme Giry.

PHANTOM make-up video... In its Stage Make-Up section The Theatre Museum, Covent Garden, show a video of Dave Willetts being made up as The Phantom. The video shows more stages of the make-up than the photos in "The Complete Phantom of the Opera", including the mould being taken so that the latex pieces that make up the face can be made to fit each different Phantom. Dave Willetts talks about how the make-up affects the acting, though "Cats" blaring out of a nearby display makes some of this hard to hear. The museum also sells some Phantom posters, and has two walls full of signed handprints of various actors and actresses, including Dave's. Entry to the museum costs £3.

A COLLECTOR'S PIECE INDEED...

Jill Wark, Head of Corporate Sales at Connoisseur of Malvern, tells us about the making of the "Music of the Night" model:

"Amazingly, it was back on 9th July 1991 when we first wrote to Sir Andrew Lloyd Webber to suggest that our unique skills in the world of porcelain might be employed to re-create any of his many principle character as an enduring testimony to his achievements. To our delight, on 19th July The Really Useful Group's Merchandise Manager, Sue Watts, wrote back to say that our letter had been passed on to her for investigation and that they would like to have the opportunity of looking at our work. Sue came up to our Ledbury studio and we are pleased to say that she was most impressed with what she saw. Her initial reaction was that Phantom was the show most suited to an honour of this nature, with its inherent passion and drama. We were quite obviously thrilled with the opportunity being presented to us, whilst being aware that our performance and skills would be tested with great vigour.

"The next step was very pleasurable - our Design Director, Diane Lewis, and I went to see the production in London. The lead roles at that time were played by none other than Dave Willetts, Irene Bartok and Mario S Frangoulis. Diane and I were enthralled and immediately had numerous ideas of which scene we would like to re-create. Our brief was to come up with some suggestions, which would then be put to Sir Andrew for consideration. After much deliberation, we agreed to suggest the embrace which is so readily recognised from the performance, although we have at least five other scenes which we would like to pursue at some future stage, given the approval and obviously the requirement for such from the show's fans around the world. We also put forward the suggestion of an open edition sculpture, which would be more attainable on price terms.

"It took some months to get the next stage approved, and a lot of anticipation from us. It is very difficult to contain enthusiasm for a project of this nature! Finally on 18th October we had the go-ahead from Sir Andrew, with one addition - he would like the figure of Christine to be based on Sarah Brightman. At this time we had already chosen the designer we wanted to work on the Phantom: Richard Sefton, a most skilled man who works for us on our contract with The Disney Corporation in the USA and many other prestigious works. Richard had already seen the show and was simply itching to get started. We needed to take detailed photographs of the costumes and give Richard the chance of estimating proportional size and so on, which allow us to produce work which is anatomically correct. Richard and I were then lucky enough to meet the cast backstage after one Wednesday matinee in October, in Dave Willetts' dressing room, when we met



Dave, Shona Lindsay and John Barrowman. They must have been shattered, particularly facing an evening performance, and then we descended with Sue Watts and our cameras... Their patience deserved a medal! We were also given photographs of Miss Brightman for working on the features of our sculpture.

"Many months of Richard's hard work now followed to achieve the level of perfection we seek, during which time we were working on the licensing agreement being organised to give us the legal approval to reproduce figures from the show. Our designers work in a type of plasticine very similar to that which children use, and when the design is complete in plasticine we need to get approval prior to the next involved and expensive stage of moulding in readiness for preparing a bone china version of the plasticine original.

"In February, Richard's model was ready to be considered for approval and we sought an appointment with Sir Andrew and Miss Brightman. Richard went along to London with Diane Lewis, and after the meeting had some alterations to attend to. Once this was done we sent photographs of the final design, which again took some time to be approved due to busy diaries and travel commitments. Go-ahead having been given, the model was then transferred to our mould-making section, where it underwent many weeks of work to cut the original into sections and produce individual moulds for each piece. Again, behind the scenes we were still in discussion over the licensing agreement, working on the promotional leaflets, how we were to exhibit the models in the theatres, getting art work of the Really Useful Group's logo for the unique back stamp on the sculptures and the literature and so on. When the moulds are complete a single model has to be cast, which means that the liquid porcelain or "slip" has to be poured into each mould and then identical samples are skilfully withdrawn and re-assembled to form the total sculpture. The whole model is then worked on again by hand to add the detail of hair, texture, features, which is slightly lost in the casting process. The model is then fired at 2500°F for 36 hours, coated in glaze and fired again at 2250°F, and then is ready for painting. Each model has three separate applications of colour, commencing with paler shades, and is fired between each application. Our paints have a metal base and will never fade. Only after all this detailed work is one model finally ready!

"We then had to go back again for final approval of the painted, complete version of our sculpture. Much delay was incurred due to other commitments and we had again to be very patient. Finally, we discovered some additional changes had to be made, so it was back to design on the original plasticine parts and re-moulding sections again, followed once more by the whole torturous process - we had to develop nerves of steel! It was amazingly December 1992 before one "Music of the Night" was ready to be displayed. During this time, the "Mask and Rose" was worked on, obviously without the same level of complexity, but we had a very long wait for a spare Phantom mask which we needed in order to develop an identical match. We were loaned a mask which we kept under lock and key and then returned very gratefully to Sue. They are made of a very fine leather, and are wonderful to handle - perhaps not so much fun to wear virtually every day!

"It has been an exciting yet agonizing time for us at Connoisseur of Malvern, but we are thrilled with the opportunity and even more thrilled with the resulting sculptures. Our collectors to date are enchanted, and that is the most rewarding feeling of all."

The "Music of the Night" model is being made in a limited edition of 500 pieces, and costs £660. The "Mask and Rose" model is an open edition, and costs £145.

Connoisseur of Malvern: Telephone 0531 635505 or 0763 208057. Fax: 0531 634590.



THE FILM OF THE MUSICAL

The film version of Lloyd Webber's Phantom, starring Michael Crawford and Sarah Brightman, was to have started filming in 1991. Unfortunately it never quite happened, and as far as I know there are no definite plans for when it will be made. I believe that it is intended that it WILL be made at some point in the future, though when and with what stars is not known. At the moment the work is going into the show and the touring productions, and I doubt that the film will get going again until the musical shows signs of slowing down, and that probably won't be for quite some time...

The Daily Mirror reported that Michael Jackson claimed on a Los Angeles radio station that he had been offered the lead role in the film. The paper reports "Jackson's friends say he has been obsessed with the disfigured Phantom since having cosmetic surgery. One said 'Michael believes this is the role he was born for.'" Sounds unlikely, to say the least...



PHANTOM brooch... Bob Saunders, the maker of the Phantom's stage mask, makes Phantom brooches. They are 4 inch replicas of the Phantom half mask, available in silver for £65, and gold plated silver for £75 (both plus £4.95 p&p). They are supplied hallmarked and in a presentation case. Mr Saunders will also make them with a pendant fitting instead of a brooch. Inquiries, orders and cheques to: Bob Saunders, Applied Arts, 2 Silesia Buildings, LONDON E8 3PX. Telephone: 081 533 4566.



THE PHANTOM IN PRINT

When I first became fascinated by the Phantom I spent nearly two months trying to find a copy of the original novel, by Gaston Leroux. It has been out of print in Britain for many years, and all of the bookshops I asked were convinced that it still was. However, there are now quite a number of editions available.

The novel was published in France in 1910, by Laffitte, and in England and the United States in 1911. The British edition was published by Mills & Boon, who were then general fiction publishers, and the American edition by Bobbs-Merrill.

The most common edition now available is the WH Allen paperback with Michael Crawford as the Phantom on the cover. It contains an informative forward by Peter Haining, and two short pieces about Sherlock Holmes and the Phantom. This is probably the best edition, though on the cover it irritatingly puts a hyphen in Lloyd Webber. (ISBN 0-352-31716-7.)

Some shops sell an American edition, published by Harper Perennial, which has the mask and rose logo on the cover, and contains an appendix about the Paris Opera House. The translation is only different in the odd detail and the American spellings. (ISBN 0-06-080924-8.) I have also seen a paperback edition with Lon Chaney on the cover and the same appendix, but I have no publisher or ISBN number for it.

The only hardback in print is the version sold in Her Majesty's, published by Michael O'Mara Books. It contains a short introduction by Richard Dalby (also hyphenating Lloyd Webber), an appendix as above, and the beautiful illustrations by André Castaigne which appeared in the French and American editions but have not previously been included in a British one. Unfortunately this edition contains one or two errors - "little Gary" on page 6, and "Appollo" on page 117. (ISBN 0-948395-17-9.)

Le Livre de Poche print a French edition which can be found in some large bookshops. It contains a dedication which I have not seen in any translations, which reads "To my old brother Jo, who, without being a Phantom, is no less than, like Erik, an Angel of Music. In all affection, Gaston Leroux." My French isn't too good, but that's more or less right! (ISBN 2-253-00950-4.)

Armada Classics publish a children's version, edited and abridged by Doris Dickens (ISBN 0-00-692993-1). There is also, incidentally, a little book called "Babar and the Phantom", in which Babar the Elephant meets the Phantom of the Opera - but not Leroux's Phantom!

Phantom has recently been adapted into a Graphic Novel, published by Innovation comics and available from shops such as "Forbidden Planet" and "Comic Showcase". It is by Mitchell Perkins and Wanda Daughton, and stays closer to the novel than many versions though it shows the influence of the Lon Chaney film and the adaptor's imagination. It treats the story very sympathetically, showing Christine's love for Erik, and the

illustrations are excellent, though they are not quite the same as my own image of the Phantom.

The other "adaptation" of Leroux's novel is "PHANTOM", by Susan Kay (ISBN 0-552-13758-8). It is not actually an adaptation - it begins Erik's story from His birth through to His death, and His lasting influence. Susan Kay builds up the story of Erik's life through the clues that Leroux gives and through a lot of research. She is an historical novelist so the research is thorough. The last stages of the book do make some slight changes the story, but nothing anyone could complain about, and I actually prefer it. It is tragic, extremely beautiful, and clearly in the spirit of the Lloyd Webber musical. I recommend at least two boxes of tissues to help you recover.

"Phantom - Michael Crawford Unmasked", by Anthony Hayward (ISBN 0-297-81243-2) is an unofficial biography of Michael Crawford. It is based on interviews with people who have worked with him, and on interviews and articles from newspapers, magazines, and on television. It contains two chapters on Phantom and a "Music of the Night" picture, as well as lists of all of Crawford's films, television parts, theatre performances and recordings (up until 1991).

The most comprehensive book about Phantom is "The Complete Phantom of the Opera" by George Perry (ISBN 185145 2265). This book is actually part of the musical merchandise (copyright of the text belongs to the Really Useful Group rather than the author), so a lot of fans will already have read it. Around half the book is about the Lloyd Webber musical, and it contains the libretto that goes with the cast recording. The chapter on the musical tells how the musical developed into the show we see, and contains some excellent photos of the show, the costumes, backstage, etc., etc., and "stage by stage" photos of Michael Crawford being transformed into The Phantom by the make-up. The other half of the book contains chapters on the Paris Opera House, Gaston Leroux, the original novel, and the films. Again, there are some wonderful photographs, and prints of nine Robert Heindel paintings, most of which are not available as posters.

There are a few versions that this book does not cover - obviously the three films made after it was published are not there, but there is no mention of the ballet by Roland Petit, presented at the Opéra-Garnier in 1980, or of the Maury Yeston/Arthur Kopit musical, written in 1983. Ken Hill's Phantom is mentioned as the version that brought the story to Lloyd Webber's attention, but it is not given the more detailed treatment that the films receive although it is far better and far more faithful to Leroux than many of them. I suspect that if this book was not part of the musical merchandise the Ken Hill version would have a larger section. It would also have been interesting to have more information about the other two early theatre Phantoms that are briefly mentioned. On the whole, though, this is an excellent book that no Phantom fan should be without.



The Phantom
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The only "adaptation" of London's novel is "PHANTOM", by Susan Key (ISBN 0-322-13158-8). It is not suitable as adaptation if pages from Elk's story show his trip through to his death, and his isolation influence. Susan Key provides us the story of Elk's life. She is an historical novelist to the lesser degree a fan of literature. The past stages of the book do make some slight changes to the story, but nothing substance could combine sport, and I consider it, if it is tragic, extremely sensitive, and clearly in the spirit of the London Pepper manuscript. I recommend it less for fitness of plot than locator.

"Phantom - Musical Chestnut Unmasked", by Anthony Hawkswood (ISBN 0-322-81243-2) is an excellent production of Michael Cawley. It is based on interviews with people who have worked with him, and on interviews and stories from newspapers, magazines, and a "Music of the Night" picture, as well as tales of all of Cawley's life (up until 1981).

The most comprehensive book about Hawkswood is "The Complete Hawkswood (ISBN 0-8526-1892-3)", by George Bell (ISBN 1892-3282). This book is certainly best of the musical memoranda (copied out of the text penance of the *British Library*), and it contains much of the stuff. So a joy to turn Will Shakespear page lead it. Along with this book is *about the London Pepper manuscript*, and it contains many a "Music of the Night" picture, as well as tales of all of Cawley's life, from the musical debut to the last days, and it contains some excellent photos of the show, this consumer products, etc., etc., and "stage by stage" photos of Hawkswood.

There are a few versions of this book does not cover - obviously the three films were still it was published are not here, but there is no mention of the seller by Ronald Bell. Hawkswood went into the *British Library* in 1980, or to the *British Museum*. Yester-Author Robert musical, written in 1983, Ken Hill's *Pepper* is mentioned as the version first produced the story of London Pepper's situation, but it is not given the more detailed treatment first the film received significantly it is not better and for this book was not best London than much of time. I suspect that it this book was not best of the musical memoranda the Ken Hill version writing gave a larger section. If would also have been interesting to have more information about the original *phantom* first the play was mentioned, on the words, though, this is an excellent book.